

Public Domain Songs

Part II

Author: Laurence D. Finston
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Contact: Laurence.Finston@gmx.de

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Songlist is available for downloading from <https://github.com/lfinston/Songlist>.

Lead sheets for songs in the public domain in the USA and Germany are available for downloading from https://github.com/lfinston/Songlist/tree/main/lead_sheets.

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

FEELING THE WAY I DO

Words by
BUD de SYLVA

Music by
WALTER DONALDSON

Moderato

Piano

Voice

Chords handwritten over the vocal line:

- ① G7
- ② E7
- ③ Fm
- ④ C/E
- ⑤ G7/5
- ⑥ G7/6
- ⑦ C7
- ⑧ Fm/G/C
- ⑨ G7
- ⑩ E7

Lyrics:

What heart-aches heart-breaks I've been through Let me tell you I'm sad
I'm wear-y dear-ie, day and night Life is noth-ing but blue

— Feel-ing aw-ful-ly bad — I've sighed for, cried for
— Just a lot of bad news. — Come get me, pet me

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* F (11) Fm C E 12 Cm/Eb G/D (13) G/B G# (14) D7/A - C#7/6# 67 Fm6 G7

on - ly you if you want me to smile Then I've got to have one more trial.
make things right May-be I was to blame But I nev-er will be the same.

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

I can't go on feel-ing the way I do — Weep-ing my whole life through

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

p-f

C7 D (21) G7 (22) C6 (23) G7 (24) Dm7 67 C 25

— Feel-ing the way I do — Since you've been gone

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

Noth-ing but cloud-y skies Mak-ing me think my sun - shine is the sun-shine in your

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

eyes ————— It seems the so-fa won't "sofe," The crickets won't "crick" The flow-ers won't "flow"

— I know the cuck-oo won't "cuck" you're get-ting him cuck-oo too — Where are those

lips? Where are those eyes of blue? — Two lov-ing arms can save me

Feel-ing the way I do. — I can't go do.

Five Foot Six, Eyes of Blue Lead Sheet

1

1 C 2 E⁷ 3 A⁷ 4 A⁷

5 D⁷ 6 G⁷ G⁹⁺ 7 C 8 D⁹ G^M G⁹⁺

9 C 10 E⁷ 11 A⁷ 12 A⁷

13 D⁷ 14 G^M G⁷ 15 C 16 C *start*

17 E⁷ 18 E⁷ 19 A⁷ 20 D⁷

21 A⁷ F#^M A^{b7} A⁹ 22 D⁷

23 G⁷ 24 D^{m7} G⁹ G⁷⁺ 25 C

26 E⁷ 27 A⁷ 28 A⁷

29 D⁷ 30 G⁷ G⁹⁺ 31 C 32 D^{m7} G⁷

33 C 34 C⁶



4 Lob des hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lead Sheet). The score consists of 44 measures, numbered 1 through 44. The music is written on five staves, each with a different clef (Bass, Bass, Treble, Treble, Treble) and key signature. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern. Measures 8-11 show a more complex rhythmic pattern with sixteenth notes and rests. Measure 12 is a rest. Measures 13-17 show a steady eighth-note pattern. Measures 18-21 show a mix of eighth and sixteenth notes. Measures 22-25 show a steady eighth-note pattern. Measures 26-29 show a mix of eighth and sixteenth notes. Measures 30-32 show a steady eighth-note pattern. Measures 33-35 show a mix of eighth and sixteenth notes. Measures 36-39 show a steady eighth-note pattern. Measures 40-43 show a mix of eighth and sixteenth notes. Measures 44-47 show a steady eighth-note pattern.

2
 4
 48 | C⁶ | 5 E^m | 49 A^m | E^m | 50 E^m | C | 51 C |
 52 | G⁷ | D⁷ | 53 C | 54 - | 55 - | 56 G⁷ |
 57 G⁷ | 58 G⁷ | 59 C^m | 60 E^b | F^m |
 61 B^b | C^{m7} | 62 F^m | E^b | 63 A^b | D^b |
 64 G A^b G A^b | 65 G A^b G A^b G | 66 G F G C |
 67 E^m | 68 C | 69 C |
 70 G | 71 C | 72 C |
 73 C | 74 C | 75 C |
 76 C | 77 C | 78 G |
 79 G | 80 C | 81 E^b | 82 D^b | 83 D^b | 84 E | 85 F | 86 E |
 87 B^{m7} | 88 G | 89 D^b | 90 G | 91 E | 92 D^b | 93 G | 94 F | 95 B^{m7} |

Lob des hohen Verstands Lead Sheet 2



Lob des hohen Verstands Lead Sheet [3]

87 E F E F | Am Bm/G 88 Am | 89 Am

90 Am 7 E7/G# | 91 Am | 92 G7

93 G7 Cx | 94 G F | 95 Em Dm G

96 C | 97 C | 98 C

99 C | 100 F C | 101 F | 102 F C.

103 F# G# | 104 Jacet | 105 | 106

107 x. Am G | 108 Am G/B | 109 Am G/B

M10 C# Bm F/A | M11 Am G/E | M12 Em F/A G/B

M13 C# | M14 G | M15 Am Am/C G

M16 Am F# | M17 Am | M18 Am Em/G F#

M19 C | M20 C | M21 C

122 C | 123 F# G# B/C A | 124 C



2 Lob des hohen Verstands Lead Sheet

4

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||



8

Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff. Measures 1-5 are in G major (G# m). Measures 6-10 are in D major (D7). Measures 11-14 are in C major (C7). Measures 15-17 are in D major (D7). Measures 18-21 are in E major (E7). Measures 22-24 are in A major (A7). Measures 25-28 are in D major (D7). Measures 29-31 are in A major (A7). Measures 32-35 are in D major (D7). Measures 36-38 are in D major (D7). Measures 39-42 are in D major (D7). Measures 43-46 are in A major (A7).

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 | $\int \# \int \int$ | 48 | $\int \# \int$ | 49 | $\int \# \int$ | 50 | $\int \int \int$ | 51 | $\int \int \int$ | 52 | $\int \int \int$ | 53 | $B^m - b^m$ |

D^7 | D^7 | $F^{\#}/A^{\#}$ | D^7 | D^7 | D^7 | D^7 | D^7 | D^7 |

54 | $E/G^{\#}, D^m/F$ | 55 | $A^m - b^m$ | 56 | A^m7 | 57 | G | 58 | $G:$ ~~aut~~ | 59 | $G:$ ~~aut~~ | 60 | $F^{\#}m/B^{\#}$ | 61 | C | 62 | $D^m6^m D^7$ |

63 | $D^m6^m D^7$ | 64 | 6^m | 65 | E^b | 66 | E^b | 67 | $B^b4^m - 3$ |

68 | B^b | 69 | $C^{\#}m$ | 70 | B^b | 71 | $B^b A^m5^m$ | 72 | 6^m | 73 | B^b | 74 | E^b | 75 | E^b | 76 | E^b5^m/F | 77 | F^7 | 78 | B^b |

79 | $6^m/B^b$ | 80 | C^7/B^b | 81 | A^m5^m | 82 | $A^m4^m5^m/C$ | 83 | A^m5^m/C | 84 | $A^m4^m5^m/C$ | 85 | D^7/C | 86 | D^7 | 87 | D^7 | 88 | $B^m7 G$ | $F^{\#}m$ |

3
 Rheinlegendchen Lead Sheet 3
 8
 # 89 $B^m \Delta$ 65 B | ~~90~~ C 90 | 91 $\tilde{G}ac\tilde{h}$ A 65
 # 92 $B^m 4/0$ D 65 - | 93 b D^7 65 F | 94 b D^7 65
 # 95 G | 96 F | 97 $F^{\#}/A^{\#}$ | 98 B^m
 # 99 G Δ $G^{\#} 0$ | 100 D/A | 101 A/A# 7
 # 102 B^m | 103 E | 104 $E^{\#}$ 3 |
 # 105 A | 106 E_{b6-5} A 9 | 107 D |
 # 108 A 4- 3 | 109 $E^{\#} 4$ 5- 5 | 110 $F^{\#} m_4$ b3
 # 111 B^m | 112 C \sharp 4 | 113 D 5 b9 4 3 2 3
 # 114 G | 115 6 | 116 6 |
 # 117 G | 118 6 | 119 G | 120 B^m
 121 65 9 9 |
 STAB# 12 Sustained W₂ acc. acc. 2

Wer hat dies Liedlein erdacht? Lead Sheet

3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41

Chords indicated in the score:

- Measures 1-4: Eb/G, Fm7, Gm7
- Measures 5-8: Eb, Ab, Fm7, Gm7, Ab
- Measures 9-12: Ab
- Measures 13-15: Ab, Bb7, Eb, Bb7, Eb
- Measures 16-18: Eb, Eb, Bb7, Eb
- Measures 19-22: Gm7, Gm, Eb7, Ab
- Measures 23-26: Ab/Eb, Eb/G, Eb, AbΔ, EbΔ, AbΔ
- Measures 27-28: AbΔ, EbΔ, AbΔ
- Measures 29-32: AbΔ, F7/A, F7, Bb, Am7, Gm, Bb/F, F7
- Measures 33-35: Bb, EbΔ, Bb7, Eb, Fm7
- Measures 36-38: Eb, Fm7, Eb/G, Eb/G
- Measures 39-41: C7, Fm7, Bb7, Bb7

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

Handwritten musical score for "Wer hat dies Liedlein erdacht?" Lead Sheet, page 2. The score is in 3/8 time and consists of 15 staves of music. The key signatures and chords are indicated above the staves. The score includes measures 42 through 73.

Key signatures and chords:

- Measure 42: E♭
- Measure 43: Cm 7
- Measure 44: E♭ 5/A
- Measure 45: Cm
- Measure 46: B♭ 7
- Measure 47: E♭ 5
- Measure 48: G/B
- Measure 49: 6
- Measure 50: E♭
- Measure 51: 6
- Measure 52: 6
- Measure 53: E♭/G
- Measure 54: B♭
- Measure 55: E♭
- Measure 56: C/B/E♭
- Measure 57: C♭
- Measure 58: G/B
- Measure 59: C♭
- Measure 60: Bm
- Measure 61: E7/G♯
- Measure 62: A
- Measure 63: G7
- Measure 64: C♭
- Measure 65: C/B7
- Measure 66: G+
- Measure 67: C/B7
- Measure 68: E♭/G
- Measure 69: E♭/G
- Measure 70: E♭/G
- Measure 71: E♭
- Measure 72: E♭/G
- Measure 73: E♭/G
- Measure 74: A♭
- Measure 75: A♭
- Measure 76: E♭/G



Wer hat dies Liedlein erdacht? Lead Sheet [3]

Handwritten Lead Sheet for "Wer hat dies Liedlein erdacht?"

Key signature: B-flat major (two flats)

Time signature: Common time (indicated by '3' over '8')

Chords and Measures:

- 77 E^b
- 78 A^bm^A
- 79 Cm/G
- 79 A^bm^A
- 79 Cm/G
- 80 A⁷B⁵z⁹
- 81 A^b
- 81 A⁷B⁵z⁹
- 82 A^b
- 82 E^b/B^b
- 83 E^b/G
- 84 E^b3/A^b
- 85 E^b
- 86 E^b/B^b
- 87 Cm
- 88 E^b3/C[#]
- 89 Gm/D
- 90 E^o
- 91 Fm
- 92 D^o
- 93 E^b
- 94 E^b5/B⁹ B E^b5/B⁹
- 95 Cm
- 96 E^b5/A
- 97 E^b
- 98 B^b7
- 98 E^b5

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (1, 2, 3, 4) and specific chords like E♭, Fm, and B♭7. Measure 1 has a note with a bracket labeled '(ohne Text)'. Measure 4 has a note with a bracket labeled '(mit Text)'. The score ends with a repeat sign.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (5, 6) and specific chords like E♭, Fm/A♭, and B♭7.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (7, 8, 9) and specific chords like Fm, B♭7, and E♭.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (10, 11, 12) and specific chords like Cm/E♭, B♭/F, F7/E♭, and B♭.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (13, 14, 15) and specific chords like E♭, Cm, B♭/F, and F7.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B^b
17 C^m
18 F⁷

Guru: unten
Guru taut

19 B^b
20 F^m
21 F^m

Guru.

22 Bb⁷
23 Bb⁷

24 Bb⁷
25 Eb

26 Ab
27 Bb⁷
28 Eb

29 Eb/Bb
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭ Fm (32) B♭7

(33) B♭7 (34) E♭

(35) E♭/B♭ (36) E♭ (37) Fm/A♭

(38) B♭7 (39) E♭ (40) E♭



Hello! Ma Baby Lead Sheet

C
Intro

F
bC

Handwritten lead sheet for "Hello! Ma Baby" featuring a single vocal line with lyrics and musical notation. The notation is in F major (indicated by a C-clef) and includes various chords such as C7, F, C, G7, D7, A7, E7, B7, and D7. The lyrics are written below the notes. The page number 1 is in the top right corner.

5 C7 C | 6 C7 F | 7 C | { { } |

8 Verse F F+ F6 F | 9 F6 |

10 F C7 | 11 C7 | 12 C7 |

13 C7 | 14 C7 | 15 F6 |

16 F6 | 17 F6 | 18 D7 |

19 Gm D7 Gm |

20 Bb C C+ | 21 F D7 |

22 G7 | 23 C C7 | 24 F | Refrain

25 F | 26 G7 | 27 G7 |

28 C7 | 29 C7 | 30 F E7 |

31 F F#o C7 | 32 F | 33 F |

C

Hello! Ma Baby

Lead Sheet

2

Handwritten musical score for piano, page 2, measures 34-41. The score consists of two staves. The top staff uses a treble clef and includes measures 34 through 39. Measure 34 starts with a 3/4 time signature, followed by a 6/8 section with a bassoon part. Measures 35-39 are in 6/8 time. Measure 39 ends with a repeat sign. The bottom staff begins at measure 38, continuing from the end of measure 39. It features a bassoon part in 3/4 time, with measures 38-40 in common time and measures 41-42 in 2/4 time.

How 'Ya Gonna Keep 'Em Down On The Farm?

Words by
SAM M. LEWIS
and JOE YOUNG

(After They've Seen Paree)

Music by
WALTER DONALDSON

Allegro moderato

Piano

PIANO

VOICE

Till Ready

Reu-ben, Reu-ben, I've been think-ing," Said his wif - ey
Reu-ben, Reu-ben, You're mis - tak - en," Said his wif - ey

dear; Now that all is peace-ful and calm, The boys will soon be
dear; "Once a farm - er, al-ways a jay, And farm - ers al - ways

back on the farm;" Mis-ter Reu-ben, start - ed wink-ing, And slow - ly rubbed his chin;
stick to the hay;" "Moth-er Reu-ben, I'm not fak-in' Tho' you may think it strange;

He pulled his chair up close to moth - er, And he asked her with a grin:
But wine and wom - en play the mis - chief, With a boy whos loose with change:"

How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7

Gm/F

Gm/Eb

C7

F7

"How'ya gon-na keep 'em, down on the farm,—

Af-ter they've seen Pa - ree? _____

p-f

How'ya gon-na keep 'em, a-way from Broad-way; Jazz-in' a-round, And paint-in' the town? _____

How'ya gon-na keep 'em, a-way from harm? That's a myster - y; _____

They'll never want to see a rake or plow,—
Im-ag-i-ne Reu-ben when he meets his pa, _____

And who the deuce can par-ley-vous a cow?
Hell kiss his cheek and hol-ler "oo-la - la!" _____

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?" _____

-ree?" _____

D.S.

I Wonder Who's Kissing Her Now Lead Sheet **11**

A handwritten musical score for a guitar or bass part, consisting of ten staves of music. The score includes various chords and measures, with some measures crossed out. The staves are as follows:

- Staff 1: Intro (measures 1-4), Am, D7, G, G, G, G, Em.
- Staff 2: Verse (measures 5-12), G, G, G, G, G, G, G, G.
- Staff 3: Chords crossed out (measures 13-16).
- Staff 4: Chords crossed out (measures 17-20).
- Staff 5: Chords crossed out (measures 21-24).
- Staff 6: Refrain (measures 25-28), G, G, G, G, G, G, G.
- Staff 7: Chords crossed out (measures 29-32).
- Staff 8: Chords crossed out (measures 33-37).
- Staff 9: Chords crossed out (measures 38-41).
- Staff 10: Chords crossed out (measures 42-49).

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Will Hough and
Frank Adams.

3 I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am 51 G 52 E7/A 53 Am

54 D7 55 G 56 D7 57 D7

58 G 59 G d.c.

I Wonder Whiz Kissing Her Now



I'm Forever Blowing Bubbles Lead Sheet

1

I'm Forever Blowing Bubbles Lead Sheet

Verse Bb

3/4

1 Bb 2 Bb 3 Bb 4 Bb 5 Bb

6 Bb 7 F 8 F 9 Cm7 10 Cm7

11 Cm7 12 F7 13 F7 14 F7 15 Bb 16 Bb

17 D7 18 D7 19 Gm 20 21 Bbm6/Db

22 C7 23 FM 24 F7 25 Bb 26 F7

27 Bb 28 Bb 29 Bb 30 Bb 31 Bb

32 Bb 33 Eb 34 Bb 35 Bb 36 Bb

37 Bb 38 D7 39 D7 40 D7 41 D7

42 D7 43 D7 44 G 45 Gm 46 Bb

47 Bb 48 Bb 49 Bb 50 F7 51 C7 52 Bb 53 Bb 54 Bb 55 Bb 56 Bb 57 Bb 58 Bb 59 Bb

D.C.

The Looney Tunes Songbook, p. 78. words and music: John Kellette, James
Trockman, Nat Vincent and ²⁵
 "STAR" - 12 Systeme Wz. ges. gesch.®

I'm Just Wild About Harry Lead Sheet

1

Just wild about Harry Lead Sheet [2]

F⁶ | *D'^m* | *C C° C G+ -* | *C+ C⁶ G⁷⁺ -* | *C C° G⁷ -*

50 | *51* | *52* | *53* | *54*

55 | *56* | *57* | *58* | *59*

60 | *61* | *62* | *63* | *64*

65 | *66* | *67* | *68* | *69*

70 | *71* | *72* | *73* | *74*

75 | *76* | *77* | *78* | *79*

80 | *81* | *82* | *83* | *84*

85 | *86* | *87* | *88* | *89*

90 | *91* | *92* | *93* | *94*

95 | *96* | *97* | *98* | *99*

100 | *101* | *102* | *103* | *104*

105 | *106* | *107* | *108* | *109*

110 | *111* | *112* | *113* | *114*

115 | *116* | *117* | *118* | *119*

120 | *121* | *122* | *123* | *124*

125 | *126* | *127* | *128* | *129*

130 | *131* | *132* | *133* | *134*

135 | *136* | *137* | *138* | *139*

140 | *141* | *142* | *143* | *144*

145 | *146* | *147* | *148* | *149*

150 | *151* | *152* | *153* | *154*

155 | *156* | *157* | *158* | *159*

160 | *161* | *162* | *163* | *164*

165 | *166* | *167* | *168* | *169*

170 | *171* | *172* | *173* | *174*

175 | *176* | *177* | *178* | *179*

180 | *181* | *182* | *183* | *184*

185 | *186* | *187* | *188* | *189*

190 | *191* | *192* | *193* | *194*

195 | *196* | *197* | *198* | *199*

200 | *201* | *202* | *203* | *204*

205 | *206* | *207* | *208* | *209*

210 | *211* | *212* | *213* | *214*

215 | *216* | *217* | *218* | *219*

220 | *221* | *222* | *223* | *224*

225 | *226* | *227* | *228* | *229*

230 | *231* | *232* | *233* | *234*

235 | *236* | *237* | *238* | *239*

240 | *241* | *242* | *243* | *244*

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630 | *631* | *632* | *633* | *634*

635 | *636* | *637* | *638* | *639*

640 | *641* | *642* | *643* | *644*

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800 | *801* | *802* | *803* | *804*

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900 | *901* | *902* | *903* | *904*

905 | *906* | *907* | *908* | *909*

910 | *911* | *912* | *913* | *914*

915 | *916* | *917* | *918* | *919*

920 | *921* | *922* | *923* | *924*

925 | *926* | *927* | *928* | *929*

930 | *931* | *932* | *933* | *934*

935 | *936* | *937* | *938* | *939*

940 | *941* | *942* | *943* | *944*

945 | *946* | *947* | *948* | *949*

950 | *951* | *952* | *953* | *954*

955 | *956* | *957* | *958* | *959*

960 | *961* | *962* | *963* | *964*

965 | *966* | *967* | *968* | *969*

970 | *971* | *972* | *973* | *974*

975 | *976* | *977* | *978* | *979*

980 | *981* | *982* | *983* | *984*

985 | *986* | *987* | *988* | *989*

990 | *991* | *992* | *993* | *994*

995 | *996* | *997* | *998* | *999*

C It Had to be You Lead Sheet 1

The musical score consists of two staves of handwritten piano-roll style notation. The top staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff begins with an E major chord (E, G#, B). The notation uses vertical stems and horizontal bar lines to represent note heads and rests. Chords are indicated by Roman numerals and additional symbols like '7', 'm', and '#'. Measures are numbered from 1 to 35. The score includes several changes in key signature, such as A major (A, C#, E), D major (D, F#, A), and G major (G, B, D). The music concludes with a final measure ending with a double bar line.

It Made You Happy When You Made Me Cry³

Fox - Trot Song

Ukulele arr. See Note Below*

Words and Music by
WALTER DONALDSON

Allegro moderato

The musical score consists of two staves. The top staff is for the piano, showing a treble clef and a bass clef, with a key signature of one flat. The bottom staff is for the ukulele, also with a treble clef and a bass clef, with a key signature of one flat. The music is in common time. The piano part includes dynamic markings like 'f' and 'p'. The ukulele part features several chords with circled numbers and letters above them, indicating specific fingerings or techniques. The lyrics are written in the vocal line:

The night you left me,
You might have spared me;

You might have told me, We'd never meet a - gain;
Or else pre - pared me, For what was soon to be;

Ukulele arr. * by MAY SINGH BREEN
"The Ukulele Lady"

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Tune Ukulele

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A D F# B

With Piano

put Uke Capo

on 1st Fret

408F

5892 - 3

Eb Bb7/F
 ⑨ F#o Ab10 E/G Eb B7/Eb Ab8 + 12 C7
 You did - n't wor - ry, You are not sor - ry,
 If you had on - ly, Just left me lone - ly,

 Cm6 ⑬ Dm/E E7 14 Bb 15 Bb7 Bb7 16 Ab
 You should have told me then:
 You'd have been kind to me.

 Eb 17 Eb7+ 18 Fm 19 Fm 20 Db Fm 21
 CHORUS
 It made you hap - py when you made me cry — It made you

 p-f
 D/F 22 Gm/D 23 Bb7 Bb7 24 Eb/G 25 Gm E7 26 C7
 hap - py when we said "good-bye;" — By all the stars a -

5892-3

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C7/Bb

E^o 27 Fm Fm 28 $F7/C$ Dm $F7$ C 30 $F7$ $Bb7$ 31 $Bb7$ 32 5
 above you, — (Oh, geel) I'd hate to hate you like I love you, —

Eb 33 $Eb7$ 34 $E9$ 35 $Fm7$ $Fm7$ 36 $Fm7$ 37 $Bb7$ 38
 I thought that I was yours and you were mine, — But you were someone else's

Gm 39 $Bb7$ 40 Bb $Eb7$ 41 $Eb7$ 42 Cm $Fm7/Ab$ 43 $Fm7$ 44 C $B7$
 all the time, — You made me love you, — You made me sigh, — And yet it

Eb/Bb 45 Cm $Bb7/D$ Eb 46 Bb Eb 47 $F\#$ 48 Eb 49 50
 made you happy When you made me cry. — $Eb\%$ cry. — $Fm7/Bb$ $F9$

$Cm7/Bb$ $B7$ $Bb7$ $B7/E\#$ Eb
 5892 - 3

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Eb $F\#$ $Fm6-5$ Eb/G

2 Da ~~Haus~~^{Welt} Geh ich in zu Maxim Lead Sheet 1
 (o Waterland) A⁷

3 D 4 G 5 D 6 Em 7 A⁷ 8 D 9 D 10 D 11 A⁷
 12 D 13 D 14 D⁹ 15 D 16 D 17 D 18 D 19 A⁷ 20 Bm 21 Bm 22 E⁷ 23 A 24 B^m 25 A 26 F 27 C⁷₉/F 28 C⁷₉/F 29 F 30 Dm 31 Gm 32 B^b 33 A 34 Dm 35 Gm 36

2

Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm⁶ | 39 Gm |
 40 Am | 41 F⁶ | 42 A |
 43 A Dm⁶ | 44 B/A | 45 A |
 46 EΦ | 47 Dm | 48 Gm⁶ |
 49 A⁷ D | 50 F#m Bm | 51 D/A D/F# A⁷ | 52 A⁷ |
 53 D | 54 D | 55 A⁷ | 56 A⁶⁷ |
 57 Bm⁷/D D/F# | 58 F#⁷ | 59 G | 60 A⁷ |
 61 D | 62 Bm | 63 D |
 64 A⁷ | 65 D | 66 D/A |
 67 A⁷ | 68 A⁷ | 69 D | 70 D |
 71 F#m | 72 A⁶⁷ | 73 Bm/A D/F# |
 74 F#⁷ | 75 G | 76 A⁷ |



Da geh ich zu Maxim Lead Sheet [3]

77 D | 78 Bm | 79 D | 80 A7 ? |
81 D | 82 A7/E | 83 D | 84 A7 |
85 D |



2
 Das Lied vom dummen Reiter, ~~Das~~ ~~solige~~-~~lich~~ ~~Lied~~ ~~Leah~~ 1
 1 | 2 | 3 | 4 |

5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |

12 E7 | 13 E7/A3 | 14 # | 15 E7/A3 | 16 A6 | 17 F#7 | 18 A6-5 | 19 A | 20 E7/A | 21 C#m | 22 C#m | 23 G#7 | 24 F#m6 | 25 E | 26 E | 27 A/B3 | 28 E | 29 A | 30 E | 31 A | 32 E | 33 E7 | 34 E4 | 35 E7 | 36 E7 | 37 A | 38 A | 39 A | 40 E | 41 E7 | 42 E4 |

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein
35 © 1906

2
 43 E7 Das Lied vom dummen Reiter Lead Sheet 2

Das Lied vom dummen Reiter Lead Sheet [3]

The lead sheet consists of six staves of handwritten musical notation. The key signature is mostly $\text{F} \# \#$ (two sharps). The time signature is 2/4 throughout. The staves are as follows:

- Staff 1:** Treble clef. Measures 82-84: A, E ϕ , E. Measure 85: E $\bar{7}$. Measures 86-87: E $\bar{7}$, E $\bar{7}$.
- Staff 2:** Treble clef. Measures 88-90: E $\bar{7}$, A, E $\bar{7}$, A.
- Staff 3:** Treble clef. Measures 91-92: A, E $\bar{7}$.
- Staff 4:** Treble clef. Measures 93-94: E $\bar{7}$, E $\bar{7}$.
- Staff 5:** Treble clef. Measures 95-96: E $\bar{7}$, A.
- Staff 6:** Treble clef. Measures 97-99: A, E $\bar{7}$, A, E $\bar{7}$.
- Staff 7:** Treble clef. Measures 100-101: E, E.
- Staff 8:** Treble clef. Measures 102-104: E, Dm, A, E $\bar{7}$.
- Staff 9:** Treble clef. Measures 105-106: A, E $\bar{7}$.
- Staff 10:** Treble clef. Measures 107-108: E $\bar{7}$, E $\bar{7}$.
- Staff 11:** Treble clef. Measures 109-110: E, NO E.
- Staff 12:** Treble clef. Measures 111-112: E, E.

Handwritten musical score for "Lippen Schweigen" (Measures 63 to 101). The score consists of six staves of music with lyrics written above them. The key signature changes frequently, indicated by numbers above the staff. The lyrics are as follows:

Lippen Schweigen
63 67 6 6 - x 3 64 6 65 6 66 6 67 x 6 6 2
68 69 70 71 72 73
74 75 76 77 78 79
80 81 82 C 83 D7/A 84 G/B 85 Em
86 Am 87 D7/F# 88 B 89 B 90 D 91 D7/G/C
92 G/B 93 C 94 Am7 95 D7 96 6 97 G-A-
98 # 99 # 100 101

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Version 3, 29 June 2007

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